WHITECHAPEL ART GALLERY

Winter Exhibition, 1901-2.

DEC. 13th to JAN. 23rd.

12 noon to 10 p.m.

Committee.

SIR WILLIAM AGNEW, BART.
ROBERT W. ALLAN, ESQ., R.W.S.
T. AUSTEN BROWN, ESQ., A.R.S.A.
THE REV. CANON BARNETT.
MRS. BARNETT.
A. K. BROWN, ESQ., A.R.S.A.
MISS BROWN.
R. BROUGH, ESQ.
SIR PHILIP BURNE-JONES, BART.
J. COUTTS-MICHIE, ESQ., A.R.S.A.
HIS GRACE THE DUKE OF FIFE, K.T.
F. L. EMANUEL, ESQ.
JAMES GRIERSON, ESQ.
J. GUTHRIE, ESQ., R.S.A.
G. HENRY, ESQ., A.R.S.A.
MARCUS B. HUISH, ESQ.
LADY JEKYLL.
J. LAVERY, ESQ., R.S.A.
LADY LAWRENCE.
LADY LEWIS.
J. H. LORIMER, ESQ., R.S.A.
J. MACLAUCHLAN, ESQ. (*Hon. Secretary, Victoria Museums, Dundee*).
J. MACWHIRTER, ESQ., R.A.
J. MARTIN-WHITE, ESQ.
MRS. MARTIN-WHITE.
W. Q. ORCHARDSON, ESQ., R.A.
SIR GEORGE REID, P.R.S.A.
J. G. RITCHIE, ESQ. (*Hon. Treasurer*).
A. ROCHE, ESQ., R.S.A.
I. SPIELMANN, ESQ., F.S.A.
MISS TOWNSEND.
E. A. WALTON, ESQ., A.R.S.A.
DR. WILLIAMSON.
J. LAWTON WINGATE, ESQ., R.S.A.

INTRODUCTION.

An exhibition in London of pictures by Scottish Artists, living and deceased, is an event of such comparatively rare occurrence as to claim, by way of preface, a few words on the history of the Art of Painting in Scotland.

The fact that many Scots painters lived their lives and pursued their art in London, identifying themselves thus more or less with the 'predominant partner,' has led to the belief that there is little to distinguish between English and Scottish Art; but a serious study of the work produced by the artists of the more northern portion of the Kingdom, will undoubtedly show there is sufficient distinction to justify the painters of Scotland in being considered as a separate school. It is true that Scotland has not given birth to any great commanding figure in Art, but just as Burns and Scott are comparable with the greater Shakespeare, so may the less known names of John Thomson and Horatio MacCulloch be mentioned after Turner, and Raeburn and Reynolds classed together. There is hardly any country that has, in little over a hundred years, produced so much Art of excellent quality as Scotland. Its Art has its faults, but it has also its good points. Deficient in form and not altogether accomplished in style, there is a genuine and strong love of colour, a desire to be true to nature, a vigorous technical grip, and an underlying note of national sentiment in it, that distinguishes it from the Art of other countries, and gives it the right to occupy an honourable place in the history of the Art of the World.

It is not until the beginning of the Seventeenth Century that Art in Scotland emerges from a nebulous state. In its early stages Art recorded itself in sculptured stones and crosses, church decoration, and, at a later period, in painted portraits of Kings and Queens. Little is known of the artists who painted the Royal representations, nor, in the majority of cases, can their work be authenticated as having been done from life. It is with George Jamesone, of Aberdeen, that the artist-painter of Scotland first appears in the pages of Art-history. He was the fore-runner of a race of Scottish artists who were to illustrate and place upon canvas the portraiture, and afterwards the poetry, of their native land. Jamesone was born in 1587, and was therefore contemporary with Velasquez and Murillo. He studied under Rubens, alongside of Vandyke, and eventually settled in Edinburgh in 1644. His portrait work consists, in general, of small head sizes, and it is notable for its quiet sober colour.

Portrait painting was the earliest branch of Art to be developed in Scotland. It was for a long period the mainstay of the Scots painter, and it reached a high standard in the genius of Raeburn. Born at Stockbridge, then a suburb of Edinburgh, Henry Raeburn had almost next to nothing in the way of Art teaching. His maiden efforts were miniature paintings. When 22 he married Ann, Countess Leslie, a lady who was one of his first sitters. He visited London and was advised by Reynolds to go to Rome, advice which he acted upon. He spent two years in Italy. On his return he settled in Edinburgh, was Knighted by George IV., at Hopetown House, in 1822, appointed His Majesty's Limner for Scotland in 1823, and died on the 8th July of the same year, aged 67. Raeburn's work is that of a master. Pure in colour and spontaneous in execution, it has the sim-

plicity characteristic of all good Art. Wilkie said of him, "In his touch I see the very counterpart of Velasquez."

George Watson, in point of time, comes after Raeburn, and he had the honour of being elected the first President of the Scottish Academy before it was made 'Royal.' A successor in the presidential chair was Sir John Watson Gordon, a distinguished portrait-painter, whose admirable work is not yet fully appreciated. Andrew Geddes had great skill in the use of the etching needle as well as with the paint-brush, and his name, with those of William Nicholson and John Graham Gilbert, is on the roll of successful portrait-painters of the period.

In the domain of historical and domestic subjects Alexander Runciman and David Allan, who may be said to be the originators, were followed by a much greater painter of the lives of the people, in the person of David Wilkie. He is the most widely-known of all Scottish artists, his work, by means of reproductions, finding its way into every household in the Kingdom. Wilkie lived the greater part of his life in London. He was made an Associate of the Royal Academy when he was 24, and two years later, in 1811, he became an Academician. Appointed King's Limner for Scotland—a post, by the way, dating back to 1580, and once held by James Abercromby, described as "Captain of Foot, King's Painter in Scotland, M.P. for Banffshire, and Deputy Governor of Stirling Castle"—he succeeded Sir Thomas Lawrence as Painter in Ordinary to George IV. in 1830, and was knighted six years later. His last journey undertaken for his failing health was to the Holy Land and Egypt. From it he never returned. He died on the voyage home, off Gibraltar, and was buried at sea. Wilkie's unfinished picture "John Knox Dispensing the Sacrament," in the Scottish National Gallery, is a most interesting one, showing as it does his method of painting. Wilkie was a vigorous etcher as well as painter. One of his contemporaries was Alexander Fraser, styled the elder Fraser, to distinguish him from the landscape-painter of the same name.

John Phillip is one of the greatest names in the history of Scottish Art. He was a native of the northern city of Aberdeen, the birth-place of so many Scots painters, from Jamesone to Sir George Reid. After some preliminary study in London, Phillip's health sent him to Spain, and his visit there completely changed the whole current of his Art. He returned to Spain three times, on each occasion finding inspiration for many fresh themes. "La Gloria," the property of the Scottish nation, is a magnificent picture, with its glowing colour and its splendid dash of workmanship. William Dyce, another Aberdonian, was an artist of many styles. So varied, indeed, is his work, that it is almost impossible to believe that every 'Dyce' picture is painted by the same hand. Like his work, he himself was many-sided. Dyce was an etcher, a designer of stained glass; he obtained a prize for an essay on 'Electro-magnetism'; he was an able lecturer and a great organiser,—he re-modelled the London Schools of Design,—and he possessed an excellent knowledge of music. The fresco paintings he did for the Houses of Parliament are capital works of art. A painter whose brilliant promise came to an end at the early age of 38, was Thomas Duncan. His paintings are very beautiful in colour, and had he lived he would undoubtedly have been one of the greatest

of Scottish artists. Two brothers, James Eckford Lauder and Robert Scott Lauder, were notable men, Robert especially as an Art teacher. Sir George Harvey, a President of the Royal Scottish Academy, and painter of many popular pictures, among them "The Curlers," "Covenanters' Communion," and "The Village School"; David Scott, an original and poetic artist of the type of Blake; Robert Gavin and Robert Herdman, a cultured and refined Art worker, were all artists of note. A painter who excelled in portraits, figure subjects, and landscape, and whose untimely death in 1878 caused universal sorrow in Scotland, was George Paul Chalmers. Full of subtlety, his work is most admirable in its quiet, yet full range of colour, and its charming feeling of poetical sentiment. Chalmers was a most fastidious painter; he was never quite satisfied with his work. "Running Water," a large canvas, is one of his best landscape achievements. It was all painted out-of-doors.

Landscapes on canvas were few and far between in Scotland before the time of Alexander Nasmyth. He and his son Patrick were the founders of this branch. They were closely followed by the Rev. John Thomson, a painter of grand impressionistic scenes, most effective in their broad massing of light and shade. The Nasmyth work was based on classical lines, and so, in a larger way, was Thomson's; and it was not until the coming of Horatio MacCulloch that a more naturalistic style of landscape became the fashion. H. G. Williams, called Grecian Williams; the two Wilsons, Andrew and John, the latter of whom was a capable painter of sea and shipping scenes; Chas. Lees; J. W. Ewbank, and William Simson, are all of good standing, if not great, on the roll of landscape painters. A later group comprises: J. C. Wintour, Alexander Fraser, E. T. Crawford, J. Milne Donald, Sam Bough, and James Docharty. John Thomson, the minister of Duddingston, near Edinburgh, was born at Dailly, in Ayrshire. A son of the Manse, he combined the duty of ministering to his flock with the delight of expressing in paint his fervent love for the beauty of his native land. Turner was his guest at one time, and he, with Thomson and Grecian Williams, sketched at Craigmillar Castle. It is said that Turner sarcastically admitted that "Thomson beat him in the matter of frames." The Duddingston minister's last work was done in 1840. When he was dying he had his bed moved close to the window so that he might see the setting sun.

David Roberts first saw the light in the same district of Edinburgh as Raeburn did, but forty years later. Beginning as a decorator, afterwards as a scene painter, he eventually became famous for his architectural subjects. He was a great traveller, and he laid many countries under contribution in his search of the picturesque. Gothic interiors are Roberts' greatest pictures, and in the finest of these, in beauty of colour and finish, and breadth of effect, he is unequalled.

MacCulloch was a native of Glasgow, and beyond some lessons in painting from John Knox, a painter of some ability, he was self-educated in Art. In relation to landscape-painting MacCulloch holds the position that Raeburn does in portraiture and Wilkie in domestic Art. His pictures are large in composition, and intimately 'Scottish' in their rendering of natural truth. The Highlands of Scotland afforded him ample material for his brush, and he had little love for the

landscape of other countries. MacCulloch was the first Scottish painter to plant his easel out-of-doors and work direct from nature. John Milne Donald was also an open-air painter of a quieter nature than MacCulloch, and less robust if more refined and sweeter in his painting. A pattern-designer originally, from the Vale of Leven, James Docharty was a lover of Highland subjects. Soft in colour, his landscapes are, while not perhaps great in conception, pre-eminently truthful. John Crawford Wintour is a name practically of no account beyond the Tweed, but for its rich full colour-sense his work is greatly admired in Scotland. He was equally good in oil and water-colour. Alexander Fraser, sometimes termed the Scottish Constable, was one of the best of landscape painters belonging to the northern half of the Kingdom. His father, an able amateur artist, gave him his first lessons in Art. Fraser's style is distinct and original, his colouring is pure, and his touch crisp and decisive. Fraser died so recently as 1899, at the age of 71, but almost twenty years previously his Art life came to an end through illness. An artist, English by birth, but identified with Scotland all his life, was Sam Bough. His pictures are better-known in London than those of many more accomplished Scottish painters. He was a rapid and hard worker, and excelled most in water-colour painting.

No notice, however brief, of the history of Art in Scotland is complete without some mention of the various Associations originated by artists and others interested in Art. The first of these, the Academy of St. Luke, was formed in Edinburgh in 1729. It only existed for three years. An Academy of the Fine Arts, started by the brothers Robert and Andrew Foulis, printers and booksellers in Glasgow, had a longer life and did much to further the cause of Art in Scotland. One of the exhibitions of this Academy was held in the open air in the inner court of Glasgow University. To the Edinburgh Society for the Encouragement of Art, Science, and Manufactures, succeeded the Board of Trustees for Manufactures in Scotland, and the Royal Institution of the Fine Arts; and dissatisfaction amongst the members of these led to the formation of the Royal Scottish Academy in 1829. The Royal Glasgow Institute of the Fine Arts, dating from 1861, and a younger Association of Artists, the Glasgow Art Club, have both been important factors in fostering Art and creating artists in Scotland.

To say anything of the living painters of Scotland would obviously be out of place in this short preface. It may be remarked, however, that the Edinburgh artists excel in colour and the sentiment of their pictures, while the Glasgow artists pay special attention to technique. The brilliant Edinburgh painters who owed much to Robert Scott Lauder, and numbered among their ranks John Pettie, Thomas Faed, Erskine Nicol and the two Burrs, the smaller West of Scotland band, the 'Glasgow School' group, and the large London colony, must be merely alluded to. Sufficient it is to note that the living exponents of Scottish Art, however diverse their aims and however much they may be influenced by the Art of other countries, yet form a vital, healthy and enthusiastic school of artists, retaining an individuality that is of their own country and race. An exhibition selected from the best living painters of Scotland would assuredly take a very high place in the great world of Art.

WHITECHAPEL ART GALLERY.

HIGH STREET, WHITECHAPEL.

WINTER EXHIBITION, 1901-2.

CATALOGUE.

THE Upper Gallery is given up entirely to Modern Scottish Artists; the Small Room, to past Scottish Painters; the Lower Gallery contains some pictures, chiefly from the Glasgow International Exhibition, by English Artists.

☞ NOTE.—The Asterisk (*) in front of the title denotes that the picture is "lent by the Artist."

1 *A CORN BOAT ON THE NILE
By W. J. LAIDLAY.

2 *THE ROAD TO THE WOODS
By ERNEST BUCKNALL.

3 *THE WASSAIL BOWL
By A. S. HARTRICK.

4 *NOVEMBER PLOUGHING
By MRS. W. E. HORNE.

5 A GREY DAY ON THE THAMES
By VICAT COLE, R.A.
Lent by Sydney Morse, Esq.

6 *AFTER THE CHARGE — ULUNDI
By JOHN CHARLTON.

7 CATTLE IN THE MEADOWS
By T. SIDNEY COOPER, R.A.
Lent by the Right Hon. J. A. Campbell, M.P.

8 A MOUNTAIN ROBBER

By J. T. Nettleship.

Lent by the Hon. Mrs. Claude Hamilton.

A striking example of the artist's great skill in painting wild beasts. The stealthy prowl, the intent, ferocious gaze, the suggestion of an iron strength beneath the soft fur, are wonderfully given. We are reminded of Blake's lines on the tiger:

"What dread hand and what dread eye,
Framed thy fearful symmetry."

9 THE BROWN BOY

By Romney.

Lent by G. E. Briscoe Eyre, Esq.

10 *MAN IN ARMOUR

By Lancelot Crane.

11 THE FOUNDLING

By Cayley Robinson, R.B.A.

Lent by C. T. Harris, Esq.

This picture tells its story to all who would read it. The dripping umbrella in the left hand corner tells how the gentle faced woman out in the storm found the girl child. How she brought her in, washed and fed her, bound her bleeding feet, then opened the drawer where the treasured memorials of her own dead husband and child were reverently kept, clothed the little waif in her darling's fine white night gown, and is preparing to lift the child, already half asleep, into the soft warm bed, with its snowy sheets, safe from the storm now and always.

This is a beautiful example of Pre-Raphaelite painting, every detail finished with minutest and most patient care.

12 THE NET MENDER

By Marianne Stokes.

Lent by Mrs. Adrian Stokes.

13 THE SISTERS

By Sir J. E. Millais, P.R.A.

Lent by Mrs. C. E. Lees.

Portraits of the painter's three daughters, types of lovely fresh English childhood. This picture belongs to the great artist's later period, and it is interesting to compare it with the portrait of Ruskin next it, which was painted when he was influenced by the ideas of the Pre-Raphaelites.

14 MERRY PARTY IN A BASKET

By Mdme. Henrietta Ronner.

Lent by A. B. Kilpatrick, Esq.

Madame Ronner made a special study of cats and kittens. She shows their playful grace, their innocence like that of children, to whom the world of hard facts and stern realities is as yet a closed book.

15 JOHN RUSKIN (1853)

By Sir J. E. Millais, P.R.A.

Lent by Rear-Admiral Sir W. Acland-Dyke, Bart.

An early friend of Millais's tells us of his vivid recollection of the young artist when he was in the Highlands painting this famous portrait of Ruskin. He and another friend used to come across Millais in the glen "a tall figure laden with brushes and art paraphernalia."

"He led us to his tent pitched among the boulders of the torrent and labelled in big charcoal letters for a joke: 'Great Pre-Raphaelite Emporium.' Beneath its broad open front stood the easel bearing the most original portrait of our times. Ruskin at that period was busy writing his "Lectures on Architecture," Millais illustrating them with superb designs; but he would stroll up the glen and take his stand for the painter as we know him in the picture, grasping a shred of pine branch, all in the flash of the water and wet rocks."

16 THE DEPARTURE OF THE CRUSADERS

By Sir J. E. Millais, P.R.A.

Lent by Mrs. C. E. Lees.

The Crusades, or holy wars, eight centuries ago, inspired all classes and all nations to unite to rescue Jerusalem from the Turks. They roused all the enthusiasm and all the passions of human nature. Note the fierce indignation of the elder man, the rapt devotion of the woman, the warlike instinct of the youth. The faces are of a modern type. Perhaps the artist tried to show that the passion for self-giving, the devotion to a cause which inspired the crusades, lie dormant in us still.

17 OLD KEW BRIDGE

By Frank Brangwyn.

Lent by Thos. L. Devitt, Esq.

18 *ROSALIND AND ORLANDO

By Harold Speed.

A scene from Shakespeare's "As you like it." Orlando, a younger brother, kept wrongfully out of his possessions, wrestles victoriously before Rosalind, the proud Duke's niece, and wins her heart by his strength and prowess. The artist has chosen for his

picture the moment when Rosalind tells Orlando that he has overthrown more than his adversary, meaning that he has conquered her heart.

Orlando :

Can I not say, I thank you? my better parts
Are all thrown down; and that which here stands up
Is but a quintain, a mere lifeless block.

Rosalind :

He calls us back; my pride fell with my fortunes

19 THE CONJURER

By Sir J. E. Millais, P.R.A.

Lent by Lady Jekyll.

Painted when the artist was about 18, and never before exhibited. A travelling magician astonishes a group of wide-eyed children by his juggling tricks; an unseen confederate pulls the strings from the background, and makes the puppet rise as if in obedience to the conjurer's wand.

20 JOLI CŒUR

By D. G. Rossetti.

Lent by Miss A. E. F. Horniman.

The crystal heart, the chain and bracelet of flame-coloured coral and gold, the delicate pearl ornament in the hair, the pure white of the underdress and the soft edges of fur heighten the beauty of the lovely thoughtful face.

21 SPRINGTIDE

By Arthur Hughes.

Lent by Sydney Morse, Esq.

22 THE FORD

By Fred. Taylor.

Lent by E. Pullar, Esq.

23 *JUDITH SHAKESPEARE

By J. Young Hunter.

This picture shows us Judith, the second daughter of Shakespeare, going to see her grandmother, Mistress Hathaway, in the fine clothes her father had brought back from London. Inside the cottage is young Tom Quiney, whom Judith finally married. Her grandmother, in the door of her rose-covered cottage, is pretending to disapprove of her pretty granddaughter's finery. The scene is taken from William Black's novel "Judith Shakespeare."

24 *A NORMANDY FISH WEIR

By W. E. Norton.

The nets are drawn round and over high stakes far below high water mark. In the enclosure thus formed

fish are found imprisoned when the tide goes down. The feeling of the breeze, the smell of the sea, comes to us over the seaweed. Note the depth of the reflection in the quiet water.

25 LA GRANDE SŒUR

By Josef Israels.
Lent by E. Pullar, Esq.

26 DRIVING HOME THE GEESE

By Phil Morris.
Lent by Campbell Blair, Esq.

27 CHILDREN OF THE MIST

By Sir Edwin Landseer, R.A.
Lent by Jesse Haworth, Esq.

29 SONS OF THE BRAVE

By Phil Morris, A.R.A.
Lent by Robert Glen, Esq.

The boys are proud of their uniform, happy in their discipline, inspired by the music they make and the notice they excite. The mothers and sisters know better what war and "the army" really mean. The black dresses and sad faces tell their own tale, and the thought must come that some at least of the bright, merry boys we see will be cut down before their young hopefulness has borne fruit, and hearts will be broken for them as for their dead fathers.

30 *THE AWAKENING

By T. C. Gotch.

We may imagine the girl, a novice in her convent cell, doubting and fearing lest she should be choosing a life to which she has not been called. In the quiet night the call comes. The vision of angels, with the light of heaven shining on their wings, rouses her from her bed to obey their summons to the cloistered life of self-renunciation and prayer.

31 THE OLD GUARD'S CHEER

By Prof. H. von Herkomer, R.A.
Lent by the Directors of the Fine Art Society.

The grim, stone figures of the Guards' Monument, commemorating the steadfast valour of men who met death without flinching, form a background in strong contrast to the group of excited veterans who shout and cheer to greet their beloved Queen Victoria as she passes in her first Jubilee procession. These old men, too, have faced death for their Queen and country, and something of the madness of battle is on them now, as

they lose themselves in the excitement that warms their old blood. The child and the flowers bring youth and hope to contrast with old age and memories of bygone years, while the upward flying doves suggest the spiritual thought which makes the artist's conception complete.

32 *NAVAL MANŒUVRES

By Robert W. Macbeth, A.R.A.

33 A SCOTTISH SACRAMENT

By H. J. Dobson, R.S.W.

Lent by the Corporation of Bradford.

34 ON THE WAY TO THE CATTLE TRYST

By Peter Graham, R.A.

Lent by W. Jessop, Esq.

The trysting or meeting place of the cattle is in the heart of the Highlands, where storms have their playground, and man learns his littleness. Note the strong movement of the mist over the rocks, the deep recesses of the mountains, the lights and shadows of the foreground.

35 *THE KELPIE

By Thomas Millie Dow, R.S.W.

Northern folk are full of superstitious imaginations, and the Scottish race has peopled the forests and streams with beings half human, half sprite. The gloom of deep pool, the rush of mountain torrents conceal the presence of the "Water Kelpie," who, like the Syrens of the Greeks, the Lorelei of the Germans, and the mermaidens of the seas, lure mankind to a watery grave.

36 YOUNG ISAAC WALTON

By John Pettie, R.A.

Lent by Messrs. A. Tooth & Sons.

This picture shows us Isaac Walton as a boy. In later life he wrote the "Compleat Angler," containing the following song:—

"Man's life is but vain,
For 'tis subject to pain
And sorrows, and short as a bubble;
'Tis a hodge-podge of business,
And money, and care,
And toil, and money, and trouble.
But we'll take no care
If the weather prove fair,
Nor will we vex aught though it rain;
We will banish all sorrow
And sing till to-morrow,
And angle and angle again!"

37 WISHART DISPENSING THE SACRAMENT

By W. Q. Orchardson, R.A.

Lent by J. C. Buist, Esq.

George Wishart was a celebrated preacher. He returned to Scotland in 1544, and protected by the Scottish Barons who were on the English side, he was implicated in a plot to murder Cardinal Beaton. He was captured, tried for heresy and burnt in 1548. His heroically endured martyrdom roused such popular enthusiasm that a plot was formed the same year and Cardinal Beaton murdered in revenge.

38 *MIDDAY

By Leslie Thomson, R.I.

The day seems to pause in pride of its wealth and strength. It has hung itself in jewels of light and colour. It stops to be enjoyed.

39 THE VALLEY BY THE SEA

By C. E. Johnson.

Lent by Messrs. A. Tooth & Sons.

40 *CROSSING THE STREAM

By John Henderson.

41 CHARLES SURFACE (from "The School for Scandal")

By John Pettie, R.A.

Lent by Chas. Winn, Esq.

Charles Surface, the frivolous but good-hearted hero of Sheridan's "School for Scandal." The artist has painted him at the moment he raises his glass to drink the health of his ancestors, whose portraits he is about to sell in order to raise money for his extravagant mode of life.

42 HOME SHADOWS

By John Burr.

Lent by Hugh Pollock, Esq.

A familiar scene where illness casts a shadow of anxiety or dread or despair over young and old. The picture reminds us of the love behind the shadow, that it is love and not death which makes the shadow.

43 *A HIGHLAND STABLEYARD

By D. Farquharson, A.R.S.A.

44 A BORDER BALLAD

By W. S. McGeorge.

Lent by Alex. F. Roberts, Esq.

45 RT. HON. A. J. BALFOUR, M.P.
By W. E. Lochart, R.S.A.
Lent by the Corporation of Glasgow.

46 THE PRIDE OF SEVILLE
By John Phillip, R.A.
Lent by J. Hamilton Houldsworth, Esq.

The older Scottish painters, Wilkie and Philip, were fascinated by the glowing life and colour of Spain. Philip was the more successful of the two in retaining his own northern character, while appreciating to the full the warmth and grace of Spanish subjects.

47 *A CAREFUL SELECTION
By J. Michael Brown.

48 WAITING AND WATCHING
By Robt. Alexander, R.S.A.
Lent by T. J. S. Roberts, Esq.

49 *REVERIE
By Miss Stansmore Dean.

50 *MRS. JOHN SMITH (of Peterhead)
By Fiddes Watt.

51 *THE LAST OF AUTUMN
By T. Corson Morton.

52 MOONLIGHT
By R. Macaulay Stevenson.
Lent by H. Spielmann, Esq.

53 GRANNIE'S CARE
By Tom McEwan, R.S.W.
Lent by R. H. Brechin, Esq.

54 AUTUMN IN GLEN CLOVA
By Alex. Fraser, R.S.A.

In the glens between the stern hills, the trees hide to grow, and the streams flow gently, nourishing the flowers; but here, as in No. 344, the feeling of the North shows itself a sort of solemn restraint, a stern expectancy of winter.

55 *THE TULIP STEALER
By James Dick Peddie.

56 THE CHALLENGE

By W. Q. Orchardson, R.A.

Lent by Sir Cuthbert Quilter, Bart., M.P.

The challenger is a Cavalier, brave and courtly. The challenged is a Puritan, also brave, but bound by his faith to put duty before honour. In his face and attitude the artist suggests the struggle going on in his mind. The details of the picture unite to help the same suggestion.

57 *PORTRAIT OF A BOY

By W. Q. Orchardson, R.A.

A sturdy little fellow whose childish manliness defies the degenerating influences of luxury and 'great possessions.' The beauty of the picture is not in its subject, so much as in the artistic excellence of its handling, the management of colour and the harmony of the whole.

58 *SOLWAY SIDE

By A. K. Brown, A.R.S.A.

A breath of pure country air comes to us over the heath. This beautiful rendering of open breezy country and its wide expanse of quiet grey sky satisfy the mind with a sense of space and calm.

59 A KIRKCUDBRIGHT LANE

By William Mouncey.

60 TEESDALE MOOR

By T. Hope Maclachlan.

Lent by J. Leslie Thompson, Esq.

61 *THE GOATHERD

By J. Reid Murray.

62 †A DEVONSHIRE VILLAGE

By Patrick Downie.

63 MARKET IN EGYPT

By J. Farquharson, A.R.A.

Lent by Messrs. Agnew & Co.

On the banks of the Nile the Arabs have assembled to hold their market, and strange wares are to be sold to strange customers. The two Bedouin or Desert Arabs are evidently bargaining about the price of the sheep; the young girl is closely considering the texture of the stuff; the woman, carrying her babe in the Eastern fashion, is offering to close a bargain; the water-carrier is giving the child water. The ships, the

camels, the donkeys, the head-burdened women, are all bringing in merchandise, which, after hard bargains, very usually carried on in the best of tempers, will change hands. This picture is worthy of close study, not only because Egyptian dresses, faces and habits are faithfully portrayed, but because it is an extraordinary example of artistic handling of strong sunlight and its deep shadows.

64 *FISHER GIRLS WAITING FOR THE BOATS

By Chas. H. Mackie.

65 SYLVIA

By John Pettie, R.A.

Lent by W. Q. Orchardson, Esq., R.A.

66 *SATURDAY MORNING

By J. Telfer Bear.

67 *THE MEETING OF BURNS AND SCOTT

By C. Martin Hardie, R.S.A.

When Scott was a boy Burns visited the house where he was, and happened to quote an old ballad, and asked if any of the boys could tell him where the lines came from. Scott alone could tell him.

68 LOCH KATRINE

By Nasmyth.

Lent by The Rt. Hon. the Earl of Ancaster.

69 ALMA: "FORWARD, FORTY-SECOND!"

By Robert Gibb, R.S.A.

Lent by Archibald Ramsden, Esq.

One of the terrible battles fought by the English and French for Turkey against Russia. The painter takes us into the passion of devotion and makes us feel the glory of riding to meet death; but memory recalls Lord Salisbury's reflection that the whole war was a mistake.

70 *BREAKERS

By R. C. Robertson.

Ocean is indeed "a mighty monster." The waters rise, and what can withstand their might? We wonder at the boldness of men who "go down to the sea in ships and occupy their business in great waters." Notice the rush of the great wave, telling of invincible force, cruel in its relentless progress. The picture gives to the onlooker the same sense of movement that the artist had as he stood amid the thundering surf. It should be looked at from a distance.

71 *DECKING THE MAY QUEEN

By J. Lochhead.

72 *THE CLYDE: WINTER

By Jas. Kay, R.S.W.

The river Clyde with its ships and ship building is Britain's pride. Winter attacks it with all its force but cannot stop its life, which against frost and snow still bustles on in barge and tug and liner. The artist powerfully gives the sense of this life pulsating in the cold grey form.

73 *OLD EDINBURGH

By John Terris, R.S.W.

74 A RAINY DAY

By Sam Bough, R.S.A.

Lent by Jas. W. Lamb, Esq.

75 THE SPINNING WHEEL

By H. J. Dobson, R.S.W.

Lent by William Crosbie, Esq.

76 *BALLANTRAE, AYRSHIRE

By J. Morris Henderson.

77 *PICADORS: BULL RING, MADRID

By Miss Mary Cameron.

We are behind the scenes at a bull-fight, looking at the poor dumb victims of the bull, and at his gaudy and arrogant conqueror, the Matador on the horse. The Spanish bull-fight of the present day is as barbarous and cruel as the fights with wild beasts in the amphitheatres which were watched with delight by the Romans of old. The fierce bull, goaded to madness, kills horse after horse in his fury, while the man's skill, agility and nerve, which are worthy of a better use, enable him generally to avoid injury. The dead horse may be thought fortunate in comparison with the poor wounded, starved animal which is to be forced back into the arena to face the bull again.

78 *HIGHLAND PIPER

By Somerled Macdonald.

79 *POOR MOTHERLESS BAIRNS

By Flora M. Reid

80 THE GRAND CANAL, VENICE
By HOLLAND.
Lent by E. Pullar, Esq.

81 *A STUDY BY CANDLE-LIGHT
By R. LITTLE, R.W.S.

82 *AMONG THE HERRING FISHERS
By J. WHITELAW HAMILTON, R.S.W.

83 *THE ROUND TABLE
By FRANCIS H. NEWBERY.

84 SEPTEMBER SUNDOWN
By BERTRAM PRIESTMAN.
Lent by J. W. Smith, Esq.
The fall of the year, the hush of labour done, and the lonely tree standing as a watchman seems to say "The night cometh when no man can work."

85 THE QUEEN'S MARIES
By C. MARTIN HARDIE, R.S.A.
Lent by J. Maclauchlan, Esq.
These little Scottish maidens are playing a game, pretending to be the four faithful Maids of Honour who waited on Mary Queen of Scots.
"There was Mary Beaton and Mary Seton
And Mary Carmichael and me."

86 *DUCKS
By PATRICK DOWNIE.

87 *PUNISHMENT TOWER, ROTHENBURG
By JAMES DOUGLAS, R.S.W.

88 *GATHERING POTATOES, ROXBURGH
By ROBERT HOPE.

89 *WINTER
By MRS. HARTRICK (LILY BLATHERWICK), R.S.W.

90 SINBAD ENTERING THE CAVERN
By A. GOODWIN, R.W.S.
Lent by the Trustees of Maidstone Museum.
In a sombre landscape, Sinbad, on a little raft, is seen entering a mysterious cave in search of adventure. On his sixth voyage the ship was drawn to a magnetic island of towering rocks, which had the power of drawing out all the nails and iron from passing ships, and causing the ships to fall in pieces. Sinbad, after the wreck, escaped on a raft, and returned after amazing peril and adventure.

91 MR. GLADSTONE

By Frank Holl, R.A.

Lent by Messrs. Agnew & Co.

The artist shows us what he has discovered in Gladstone. Looking at the grandeur of his head, at the intensity of his gaze, at his anxious earnestness, at his readiness to be moved to pity or to anger, we may say with John Bright: "Who is there who equals him in knowledge of all political questions? Who equals him in earnestness? Who equals him in eloquence? Who equals him in courage and fidelity to his convictions?"

92 SCHOOL RE-VISITED

By G. D. Leslie, R.A.

Lent by J. Hamilton Houldsworth, Esq.

The maiden of eighteen has come back to see her old school, and to tell the news of her betrothal. For her the days of happy, careless girlhood are over, and in the gentle, serious face we see some premonitions of the more responsible life into which she will soon enter. Her school friends look with mingled affection and envy at her smart frock, her jewelled finger, her toy dog, and long for the time of their own release from "the daily round, the common task."

93 *THE BAYSWATER OMNIBUS

By Geo. W. Joy.

Represents the interior of an omnibus, where all classes of society jostle each other. Here we see the prosperous City man reading his paper; the smartly dressed girl, laden with flowers; the Hospital nurse; and the poor woman gazing anxiously at her baby and clasping her little girl to her knee. The dim interior is contrasted cleverly with the bright summer day outside, and the whole picture has an air of reality.

94 THE VILLAGE FUNERAL

By Frank Holl, R.A.

Lent by The Corporation of Leeds.

95 *THE ESTUARY OF THE NITH

By James Orrock, R.I.

96 THE QUEEN'S DIAMOND JUBILEE; AT ST. PAUL'S

By A. C. Gow, R.A.

Lent by The Corporation of London.

This picture perpetuates a moment which no English man or woman can recall without emotion. We stand at the Sanctuary of the Empire, whither Queen Victoria

has come to give thanks for sixty years of a great and glorious reign. Through the length and breadth of her vast Empire on this day, and at this hour unnumbered multitudes are praying "God save the Queen." But through the music and the cheers, and the proud pomp and pageantry of this day, we hear the words of Rudyard Kipling's great Recessional Hymn of Intercession and Warning:—

"The tumult and the shouting dies—
The captains and the kings depart—
Still stands Thine ancient sacrifice,
An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget, lest we forget!"

97 *BRITANNIA'S VISION

By Walter Crane. A.R.W.S.

98 *"OUR LADY SINGS MAGNIFICAT"

By Chas. F. M. Cleverly.

"Our lady sings Magnificat
In tones surpassing sweet;
Her damsels bear her company,
Sitting around her feet."

The treatment of the picture is frankly fanciful and reminds us of the old Italian pictures.

99 *THE LAST HOUR OF THE DAY

By Prof. C. Formilli.

"The world in solemn stillness lay, to hear the Angels sing."

"At eventide there was light."

100 "AND WHEN DID YOU LAST SEE YOUR FATHER?"

By W. F. Yeames, R.A.

Lent by The Corporation of Liverpool.

A scene in the days of Cavaliers and Roundheads. A Royalist family have been taken prisoners, and the father has contrived to escape. The stern captors know that it will be useless for them to question the resolute, proud wife in the background, but perhaps they will compel an answer from the unwilling lips of the child. One of the judges has a kind face, in marked contrast to the low cunning of the questioner, and the relentless hardness of the central figure of the trio. In the shadow stands a soldier with one of those devilish instruments of torture, with whose aid they may extract the secret of the fugitive's hiding-place. The boy has the fearlessness of innocence. Is he wise enough to know that his refusal to answer can alone save his father's life?

101 *THE MOORLAND POOL

By Algernon Talmage.

102 *MUSICIENNE DU SILENCE

By Arthur Hacker, A.R.A.

An Italian garden at sunset. Cypresses pointing to the clear evening sky, and two maidens, types of rich Southern beauty, are beside the sculptured marble well-head which is set amid a profusion of rose-red tulips. We feel the peace and tranquility of the evening hour, across which steals the long-drawn sweetness of the notes of the violin.

"Music, when soft voices die,
Vibrates in the memory."

103 ROUGH WEATHER

By Edwin Hayes, R.I.
Lent by Seth Taylor, Esq.

104 THE NET MENDERS

By Josef Israels.
Lent by E. Pullar, Esq.

105 FRENCH PASTORAL

By Brissot.
Lent by E. Pullar, Esq.

106 DUTCH FISHING BOATS

By Mesdag.
Lent by E. Pullar, Esq.

107 *WILL O' THE WISP

By Mrs. Stanhope Forbes.

Will o' the wisp, or the flickering light exhaled by marshy ground, which has often led travellers to destruction, is represented by the form of a young girl half emerging from a mist. She is framed in by a wood, whose trees are bare, and the desolation of an autumn landscape is admirably expressed.

108 *MELON BEDS ON THE NILE

By W. J. Laidlay.

109 *ST. BARTHOLOMEW-THE-GREAT, SMITHFIELD

By J. L. Pickering.

This depicts a wonderful old churchyard which should be visited by all Londoners who delight in those quiet spots which carry one's thoughts back to the Middle Ages. The church itself is of the greatest interest and beauty.

110 CHILDHOOD OF PRINCESS ELIZABETH

By Marcus Stone, R.A.

Lent by W. Jessop, Esq.

111 EASTWARD HO!

By H. O'Neil.

Lent by J. Hamilton Houldsworth, Esq.

"But men must work
And women must weep."

The Crimean war of 1850-55 is going on. The regiment is ordered abroad; all the soldiers are aboard, the bell has rung, and the last farewell has been said. "The heart knoweth its own bitterness," and what artist can depict the widow's tears, the son's regret, the wife's last kiss, the strong man's sob, the noisy weeping of some—the silent agony of others?

112 PASTORAL

By Mark Fisher and J. D. Watson.

Lent by Alexander Simpson, Esq.

This picture is a loving rendering of a homely scene on a French sheep-farm. That the farmer's daughter is kind to her charges is evident from the confident manner in which they cluster round her.

113 IN WINDSOR HOME PARK (with portrait of H.M. Queen Victoria on horseback)

By Sir Edwin Landseer, R.A.

Lent by The Art Committee, Wolverhampton.

Portrait of Queen Victoria at about the age of 30, by the famous animal painter, Landseer, who designed the lions in Trafalgar Square. The skilful arrangement of the figures is particularly noticeable, and the horse and dogs are sympathetically and powerfully painted.

114 *THE NORTH SLACK LIGHTHOUSE

By J. Brett, A.R.A.

The sea is here seen in one of its happiest moods, when its green depths are undisturbed by storm or wind and have space "to live out their unfathomed thoughts." The subtle, unerring knowledge of sea, cliffs and clouds, which is displayed by the artist in this picture is truly marvellous. The weather combination is an unusual one. The rain-laden clouds, the clear reflecting sea, the ground swell shown only by the broken wave crests, the illuminating sunshine, the transparent air, are seldom seen all at one time; and yet the artist has been true to each, and all combined make a masterpiece of marine painting.

115 LONDON FROM THE TOWER BRIDGE
By Colin Hunter, A.R.A.
Lent by Sir Donald Currie, G.C.M.G.

Our familiar London, with its smoke, its dirt, its squalid houses, its ugly railway stations, its churches and its chimneys, make a splendid picture in which we feel the struggling, stormy life of the people working out of darkness into light, moving on to the infinite sea. Perhaps, taught by the artist what to see, we may by ourselves find such pictures every day.

116 *OLD WATCH TOWER, AMSTERDAM
By Miss Clara Montalba, R.W.S.

117 *THE DAWN OF WATERLOO
By James P. Beadle.

118 *THE END OF THE DAY
By R. Onslow Ford.

119 *THE HAUNTED HOUSE
By Philip J. Thornhill.

120 THE EVENING EXPRESS
By Jose Weiss.
Lent by Messrs. Wm. Marchant & Co.

121 *LANDSCAPE
By G. F. Watts, R.A.

122 *LANDSCAPE
By G. F. Watts, R.A.

123 *LANDSCAPE
By G. F. Watts, R.A.

124 DEATH ON THE PALE HORSE
By G. F. Watts, R.A.
Lent by John J. Cowan, Esq.

The rider on the pale horse represents "Death and Hell." He moves heavily amid flames, his work is with the scythe to cut away hindering obstacles; he looks back, but he moves on, for death and hell prepare the way for the meek who shall inherit the kingdom, the power and the glory.

125 THE BOWMAN ON THE WHITE HORSE

By G. F. Watts, R.A.

Lent by John J. Cowan, Esq.

The horses are types of the spirits which have been sent forth by God to prepare the way for His Kingdom. The rider on the white horse represents "Knowledge" daring to enter the unknown—gorgeous in apparel and ready with his arrow to shoot at truth.

126 *LOCH RUTHVEN

By G. F. Watts, R.A.

127 *DAWN ON THE RED ROCKS

By L. R. Deuchars.

128 *LOCH NESS

By G. F. Watts, R.A.

129 *HOMES OF THE QUICK AND THE DEAD

By L. R. Deuchars.

130 *GLEN ALBYN

By L. R. Deuchars.

131 SKETCH FOR THE EVENING HYMN

By Geo. Mason, A.R.A.

Lent by Sydney Morse, Esq.

The picture for which this sketch was made is the most profound in feeling of all Mason's pictures. Sweet pathos and arcadian peace were his main themes. The girls in his pictures wear the long pinafore, still seen in the Midlands.

132 ONLY A SHOWER

By Geo. Mason, A.R.A.

Lent by Thos. L. Devitt, Esq.

George Mason, (1818-1872), was one of the most charming painters England ever produced. He is justified in his somewhat romantic treatment of rustic English life, because what he paints may actually be seen, though only occasionally, and he is superior to his contemporary Frederick Walker, because he treats his figures and landscapes in the same spirit. Walker idealised his figures while treating his landscapes realistically. Mason tried to do for English country life what Millet had done for the French peasantry. His feeling is less deep and grand than Millet's, but his pictures are full of grace and charm.

This picture shows the artist at his best, the poetic illustrator of the rural Midland life which George Eliot treated so finely in her novels.

It is twilight, and the tangle of wild waste-land that Mason delights to paint, "Not what people go out into the country to see, but that which they do see, if they have open and untired minds."

133 THE DRINKING FOUNTAIN

By Geo. Mason, A.R.A.

Lent by Thos. L. Devitt, Esq.

This is a work of Mason's early period, when he was studying in Rome, before he found his own personal manner of rendering nature.

134 CONWAY BAY

By David Cox.

Lent by Sir Wm. Agnew, Bart.

135 HAYFIELD

By David Cox.

Lent by W. A. Watson Armstrong, Esq.

136 THE PLOUGH

By G. Clausen, A.R.A.

Lent by Campbell Blair, Esq.

137 *VIEW NEAR INVERNESS

By G. F. Watts, R.A.

138 *A MEDIAEVAL MIRACLE PLAY

By A. B. Donaldson.

The Early Christians condemned the corrupt Roman plays, and actors were excluded from the sacraments; but later on the Monks began to act stories from the Bible. The service of the Mass itself is partly dramatic. From the Fifth Century it was common for the church services to be illustrated by 'living pictures' with songs. Such were the offices of "the Shepherds," "the Innocents" and the "Holy Sepulchre." Gradually the Trade Guilds took up the idea, and developed it, performing their plays every year in the cities. The plays of Chester, York, and other cities, were famous, and such plays lasted on in Cornwall in the Cymric language as late as the Eighteenth Century. The 'Mummers' and 'Waits' at Christmas are a survival of these plays. For the most part they were solemn, and had a serious purpose, but there were interludes which degenerated into farce, and finally led to the suppression of the plays. The Archbishop of York got the book of words by guile, and refused to give it up.

139 JERUSALEM FROM THE MOUNT OF OLIVES
By David Roberts, R.A.
Lent by John Taylor, Esq.

140 THE MEMNONIUM, THEBES
By David Roberts, R.A.
Lent by John Taylor, Esq.

141 CHURCH OF ST. HELENA, BETHLEHEM
By David Roberts, R.A.
Lent by John Taylor, Esq.

142 TIBERIAS
By David Roberts, R.A.
Lent by John Taylor, Esq.

143 INTERIOR OF CHURCH OF ST. ANN, BRUGES
Lent by John Taylor, Esq.

144 CLEOPATRA'S NEEDLE
By David Roberts, R.A.
Lent by John Taylor, Esq.

This water-colour shows us the ancient Egyptian Monument in its original place. Erasmus Wilson tried to bring it to England, but it was sunk in a storm in the Bay of Biscay. Not till 1878 did John Dixon succeed in setting it up in its present position on the Thames Embankment. Interesting as it is to see this marvel of early Egyptian Art, it is scarcely in place in our smoky northern city, and our climate is rapidly destroying the stone that had resisted centuries of the dry sunny climate of Egypt.

145 THE PRINCE OF WALES proceeding to lay the Memorial Stone of the Glasgow G.P.O., in St. George's Square
By W. E. Lockhart. R.S.A.
Lent by Hugh Pollock, Esq.

146 *LANDSCAPE
By James Douglas, R.S.W.

147 *ISLAND OF RUM, FROM THE SANDS OF ARISAIG
By Colin B. Phillip, R.W.S.

148 *ON THE KENNET AT WOOLHAMPTON
By Alex. McBride, R.I., R.S.W.

149 *THE KNIGHT ERRANT
By James Cadenhead, R.S.W.

150 *MOOR BY THE SEA
By G. R. Gowans, R.S.W.

151 THE VILLAGE POLITICIANS (engraving)
By Sir David Wilkie, R.A.
Lent by S. Hatchard, Esq.

152 THE RECRUIT
By Sir David Wilkie, R.A.
Lent by The Rt. Hon. the Earl of Northbrook.
An early work by Wilkie. The interior of an inn showing a group of rustics listening to the persuasive words of a recruiting sergeant. This picture is a little dim with age, but the heads are carefully and clearly painted, and the composition and arrangement of the figures are admirable.

153 VILLAGE POLITICIANS
By Sir David Wilkie, R.A.
Lent by S. Hatchard, Esq.

154 DUNDERAWE CASTLE
By Alex. Fraser, R.S.A.
Lent by Mrs. R. S. Bennett.

155 GLADE IN CADZOW FOREST
By Alex. Fraser, R.S.A.
Lent by J. Robertson, Esq.

156 SALMON CRUIVES
By Alex. Fraser, R.S.A.
Lent by D. Brodie McLeod, Esq.

157 THE PORT OF LEITH
By J. Ewbank, R.S.A.

158 THE MARGIN OF THE FOREST
By Alex. Fraser, R.S.A.
Lent by Robert Ramsey, Esq.

159 GLENFRUIN
By J. Milne Donald.
Lent by Joseph Henderson, Esq.

160 MASTER MACKAY OF INVERLOCHIE
By Sir Henry Raeburn, R.A.
Lent by Jas. Scott, Esq.

161 HIGHLAND LANDSCAPE
By Horatio McCulloch, R.S.A.
Lent by Andrew Miles, Esq.

162 DR. CLEGHORN
By Sir Henry Raeburn, R.A.
Lent by R. M. Mann, Esq.

163 TYRE
By David Roberts, R.A.
Lent by John Taylor, Esq.
A beautiful view of the coast of the Levant, with the ruins of the great Phœnician city of Tyre, whence Solomon got the materials for his temple.

164 PORTRAIT OF MISS MARGARET SUTTIE
By Sir Henry Raeburn, R.A.
Lent by Sir Geo. Grant Suttie, Bart.

165 PORTRAIT OF JAMES WARDROP, ESQ.
By Sir Henry Raeburn, R.A.
Lent by J. C. Wardrop, Esq.
One of the finest portraits the great Scottish painter ever painted. In this portrait Raeburn is the equal of Rembrandt, and more fortunate in his model than was often the case with Rembrandt.

166 THE ARMOURER
By James Drummond, R.S.A.
Lent by H. McGrady, Esq.

167 PORTRAIT OF MISS JANET SUTTIE
By Sir Henry Raeburn, R.A.
Lent by Sir Geo. Grant Suttie, Bart.

168 THE LESLIE BOY
By Sir Henry Raeburn, R.A.
Lent by Sir Chas. Tennant, Bart.

169 CURLERS ON DUDDINGSTON LOCH

By Chas Lees, R.S.A.

Lent by Patrick Blair, Esq.

Curling, the most characteristic national game of Scotland, is at least 300 years old. It was possibly introduced into the country by the Flemish merchants who settled there in the Sixteenth Century. The game consists in throwing round stones at a 'Tee' marked on the ice. At first ordinary stones were used, but now they are carefully rounded and polished and provided with handles. Only stones coming within seven feet of the 'Tee' are counted. Much science is needed, the stones likely to win being skilfully guarded by those of other players.

"There draw a shot; there lay a guard;
And here beside him lie, man;
Now let him feel a gamester's hand;
Now in this bosom die, man;
There fill the post and block the ice,
We sit upon the tee, man;
Now take this in, ring sharp and neat;
And make this winner flee, man."

Dr. Henry Duncan.

170 PORTRAIT OF THE ARTIST

By Sir Henry Raeburn, R.A.

Lent by Sir S. Montagu, Bart.

171 MOUNTAIN LANDSCAPE—ON THE TUMMELL

By J. C. Wintour, A.R.S.A.

Lent by Alexander Simpson, Esq.

172 PORTRAIT

By Sir W. Watson Gordon, P.R.S.A.

Lent by H. W. Kerr, Esq., A.R.S.A.

173 MARY, QUEEN OF SCOTS

(Unknown.)

Lent by the Marquess of Ailsa.

One among the many varying representations of the famous Scottish Queen. In none of these portraits is the face strictly beautiful. The well-attested charm of the unfortunate Queen must have been in the vivacity and expression which no portrait painter of the time was able to render.

174 SALMON FISHING

By Sam Bough, R.S.A.

Lent by Jas. Scott, Esq.

175 THE COVENANTERS' PREACHING

By Sir George Harvey, P.R.S.A.

Lent by the Corporation of Glasgow.

The brave Scottish Dissenters, forbidden to worship as they liked, took refuge among the mountains and there, protected by the wild isolation of Nature, they were able to obey their conscience in their form of worship.

176 THE OLD CURIOSITY SHOP, ROME

By Sir Wm. Fettes Douglas, P.R.S.A.

Lent by J. Wordie, Esq.

This marvellously painted picture shows the curiously assorted art treasures to be seen in a Roman curiosity shop. The dealer is holding in his hand a carved elephant's tusk of Byzantine workmanship. On the table are more old carved ivories, a coffer, with its top inlaid with mosaic, a jewelled chalice and some fine old volumes bound in leather and pigskin.

177 GATE OF THE ZANCARRON or Sanctuary of the Koran) IN THE MOSQUE AT CORDOVA

By David Roberts, R.A.

Lent by John Taylor, Esq.

178 KINFAUNS CASTLE

By Rev. John Thomson.

Lent by Jas. Mylne, Esq.

This splendid scene of sea and cliff is as full of atmosphere as a picture of Turner's, and shows what a native instinct for painting the northern painters had even in the early times of Scottish Art.

The torrent, strengthened by storm and wind, tears past the wood, and the artist gives us some of the beauty of terror, some of the joy of the rage when wind and water show themselves as masters.

179 SUNDAY MORNING IN SCOTLAND

By Alexander Johnston.

Lent by John Taylor, Esq.

180 "WE TWA HAE RIN ABOU' THE BRAES"

By Sir George Harvey, P.R.S.A.

Lent by Jas. Brechin, Esq.

181 LANDSCAPE
By J. C. Wintour, A.R.S.A.
Lent by J. Kirkhope, Esq.

182 GRANDMOTHER'S GOWN
By Sir Wm. Fettes Douglas, P.R.S.A.
Lent by Mrs. Maclauchlan.

183 AN OLD WARWICK INN
By J. C. Wintour, A.R.S.A.
Lent by Miss C. P. Ross.

184 THE SQUIRE'S VISIT
By Thomas Faed, R.A.
Lent by Sir Thomas Glen Coats, Bart.

185 WILL O' THE WISP
By Sir Noel Paton, R.S.A.
Lent by R. H. Brechin, Esq.

186 ASHFORD MILL, DERBYSHIRE
By Alex. Fraser, R.S.A.
Lent by R. H. Brechin, Esq.

187 VALE OF ATHOLE
By J. C. Wintour, A.R.S.A.
Lent by Jas. Brechin, Esq.

188 A SCOTCH ROSE
By Robert Herdman, R.S.A.
Lent by W. Hyslop, Esq.

189 THE FLIGHT INTO EGYPT
By W. Dyce, R.A.
Lent by Sir David Stewart, LL.D.

Dyce was a painter of such varied accomplishment that but a small idea of his power can be gained from one small picture. In this exquisite little picture the painter shows himself the fore-runner of the Pre-Raphaelites. It might almost be taken for the work of some Venetian artist, so rich is the glow of the gem-like colour.

190 HOMEWARD

By JOHN BURR.
Lent by Patrick Blair, Esq.

191 EDINBURGH

By NASMYTH.
Lent by Messrs. Agnew & Co.

192 *THE CANTERBURY PILGRIMS

By WM. HOLE, R.S.A.

In the Middle Ages pilgrimages to celebrated shrines like that of St. Thomas àBecket, at Canterbury, and 'Our Lady of Walsingham,' in Norfolk, were a feature of English life. Chaucer, in his "Canterbury Tales," describes one of these pilgrimages, which were made nearly as much for change and health as for devotion.

193 *THE QUARREL OF THE ROSES

By STEPHEN REID.

194 WAPPING

By J. MCNEIL WHISTLER.
Lent by J. Hutchison, jun., Esq.

195 THE POOL

By J. MCNEIL WHISTLER.
Lent by J. Hutchison, jun., Esq.

196 PORTRAIT OF THOMAS CARLYLE

By J. MCNEIL WHISTLER.
Lent by J. Hutchison, jun., Esq.

The original painting is certainly the most pleasing and natural portrait of the Scottish historian and philosopher that was made. It was purchased by the Glasgow Corporation for its permanent Gallery, and was exhibited in the Guildhall Art Gallery two years ago.

197 PORTRAIT OF THE ARTIST'S MOTHER

By J. MCNEIL WHISTLER.
Lent by J. Hutchison, jun., Esq.

Mr. Whistler's painting, of which this is an excellent reproduction, was purchased for the Luxembourg Collection in Paris. In it, as in the portrait of Carlyle, there is a quietness of tone, a simplicity in the accessories, which are characteristic of Mr. Whistler's finest wor kin portraiture. And his finest work is worthy of comparison with that of Velasquez.

198 THE LIMEBURNERS
By J. McNeil Whistler.
Lent by J. Hutchison, jun., Esq.

One of Mr. Whistler's series of Thames Etchings, made forty years ago, and not surpassed by any of his later work on copper. No artist has etched the details of Thames-side buildings with more charm and delicacy than Mr. Whistler.

199 THAMES POLICE
By J. McNeil Whistler.
Lent by J. Hutchison, jun., Esq.

200 *THE BEAR
By Carton Moore Park, R.B.A.

201 *MIKE (dry-point)
By J. Muirhead Bone.

202 *OLD GLASGOW AND OLD EDINBURGH (pen and ink)
By J. Muirhead Bone.

203 *THE LION
By Carton Moore Park, R.B.A.

204 *OLD JAIL, GLASGOW (etching)
By J. Muirhead Bone.

205 *GLASGOW RAG STORE
By J. Muirhead Bone.

206 *CLYDE SHIPBUILDERS (etching)
By J. Muirhead Bone.

207 *ANNIE (dry-point)
By J. Muirhead Bone.

208 *TONTINE GATES (etching)
By J. Muirhead Bone.

209 *THE EAST BREAST, GREENOCK (etching)
By J. Muirhead Bone.

210 *DENNY'S OLD WORKSHOP, DUMBARTON (dry-point)
By J. Muirhead Bone.

211 *SHIPSMITH'S STOBCROSS (dry-point)
By J. Muirhead Bone.

212 *TOYS HILL, KENT
By Maxwell Balfour.

213 *AULD BRIG O' AYR
By Susan F. Crawford, A.R.E.

214 *ENTRANCE TO CONCERT HALL
(Glasgow International Exhibition)
By Susan F. Crawford, A.R.E.

215 FEEDING THE CHICKENS (etching)
By Wm. Hole, R.S.A. (*after* J. N. Maris).
Lent by J. Wordie, Esq.

216 FISH STALL (etching)
By Wm. Strang, R.E.
Lent by J. Wordie, Esq.

217 THE ADMIRALTY
By D. Y. Cameron, R.E.
Lent by J. Hutchison, jun., Esq.

218 *BOWLING HARBOUR (dry-point)
By J. Muirhead Bone.

219 WATERLOO PLACE
By D. Y. Cameron, R.E.
Lent by J. Hutchison, jun , Esq.

The Crimean statue is considered by many to be inartistic, and *Punch* once caricatured it as a woman throwing quoits. Mr. Cameron has made it however a fine centre for his impression of the busy traffic of London.

220 MR. THOMAS HARDY (etching)
By Wm. Strang, R.E.
Lent by J. Wordie, Esq.

221 MR. RUDYARD KIPLING (etching)
By Wm. Strang, R.E.
Lent by J. Wordie, Esq.

222 THE CUSTOM HOUSE
By D. Y. Cameron, R.E.
Lent by J. Hutchison, jun., Esq.

223 *NEWARK CASTLE (dry-point)
By J. Muirhead Bone.

224 NEWGATE PRISON
By D. Y. Cameron, R.E.
Lent by J. Hutchison, jun., Esq.

The etchings shown are from Mr. Cameron's London set—a series of twelve which were published in 1899. Of these, perhaps the most poetical is Newgate, showing the gloomy portal through which the felons, condemned to be hanged, were brought out in former days. There is a striking suggestion in this work of C. Meryon's 'Morgue,' in both the tragedy which may be inseparable from a building is perfectly conveyed.

225 QUEEN ANNE'S GATE
By D. Y. Cameron, R.E.
Lent by J. Hutchison, jun., Esq.

Here, in convenient reach of Westminster, many distinguished politicians and writers have lived. The old houses date back to Jacobean times.

226 THE LAST SUPPER (etching)
By Wm. Strang, R.E.
Lent by J. Wordie, Esq.

227 TAYPORT HARBOUR
By F. Laing.
Lent by R. Gutekunst, Esq.

228 COTTAGES IN TIREE
By F. Laing.
Lent by R. Gutekunst, Esq.

229 THE DAIRY
By F. Laing.
Lent by R. Gutekunst, Esq.

230 ST. AIGNAN, CHARTRES
By F. Laing.
Lent by R. Gutekunst, Esq.

231 THE ARTIST'S PORTRAIT
By F. Laing.
Lent by R. Gutekunst, Esq.

232 *THE JOYS OF SUMMER
By Hugh Cameron, R.S.A.

233 ROSES
By Sir George Reid, P.R.S.A.
Lent by J. Forbes White, Esq., LL.D.

234 THE STAIRCASE, LINKS HOUSE, MONTROSE
By G. Paul Chalmers, R.S.A.
Lent by J. Forbes White, Esq., LL.D.

235 MIDDAY: HARVEST-TIME
By James Riddell
Lent by Simpson C. Fowler, Esq., M.B., C.M.

236 ST. MARY'S LOCH
By Sir George Reid, P.R.S.A.
Lent by T. J. S. Roberts, Esq.

What a gloomy scene—bare hills, grey sky and a grave-yard. But somehow we are forced to find a beauty in gloom—its quiet, its strength, and its power to reflect the eternal light behind the hills.

237 *FEEDING TIME
By George Smith.

238 A PRINCE OF THE CHURCH
By John Pettie, R.A.
Lent by H. McGrady, Esq.

239 *COOKING IN THE TRENCHES (Second Dragoon Guards)
By William Kennedy.

240 BOATING AT LARGS
By Hugh Cameron, R.S.A.
Lent by Mrs. Dobbie.

Happy, fearless children, enjoying a game with the sea, the old untiring playfellow of all children in all time. The artist, by the effect of the light on the sea, has suggested the harmony between heaven and earth; the response of the tangible to the ethereal.

241 ROSES

By Sir George Reid, P.R.S.A.
Lent by The Rt. Hon. Lord MacLaren.

242 VESUVIUS, FROM CAPRI

By Thomas Scott, A.R.S.A.

Lent by T. J. S. Roberts, Esq.

Vesuvius is the burning mountain in Italy. Sometimes the fires inside it rage and vomit forth burning lava, working havoc and bringing sorrow. At other times it is only the cloud of white smoke which tells of its inward fire, and then all is fair and quiet and rich coloured, as is shown in this little picture.

243 *AUTUMN EVENING, VENICE

By Wm. Patrick Whyte.

244 *THE LARIAT

By George Pirie.

245 IN THE SOHO, TANGIER

By Robt. Alexander, R.S.A.
Lent by F. R. Ronaldson, Esq., M.D., F.R.C.P.

246 *THE FAGGOT GATHERER

By Miss M. Brown.

247 THE PIED PIPER OF HAMELIN

By J. E. Christie.

Lent by R. H. Brechin, Esq.

The piper, because the town council would not pay its debts, so piped that all the children followed him to the mountains and were lost.

"Out came the children running.
All the little boys and girls
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping ran madly after
The wonderful music with shouting and laughter."

Browning.

248 *PEASANTS GOING TO MARKET (Hautes Pyrenees)

By J. M. MacGeehan.

249 *FIORI DI CAPRI

By R. Paton Reid, A.R.S.A.

250 HEAD IN ARMOUR
By JOHN PETTIE, R.A.
Lent by W. Wallace, Esq.

251 IN A SOMERSET CIDER MILL
By ROBERT W. MACBETH, A.R.A.
Lent by Sir W. H. Wills, Bart.
The artist shows how the warm light plays amid the many colours made by apples, presses and figures, how there is beauty in common things

252 *SALMON FISHERS' SHIELING
By CHRISTINA ROSS, R.S.W.

253 *MURIEL WALLACE
By J. COUTTS MICHIE, A.R.S.A.

254 *A TAYSIDE ORCHARD
By TOM ROBERTSON, R.B.A.

255 HOLY WELL, BARNCLEUGH
By ALEX. FRASER, R.S.A.
Lent by Jas. Brechin, Esq.

256 SUNDOWN
By J. LAWTON WINGATE, R.S.A.
Lent by W. Ritchie, Esq.

257 DISBANDED
By JOHN PETTIE, R.A.
Lent by the Directors of th Albert Institute, Dundee.

258 *FOURSCORE AND FIVE
By TOM MACEWAN, R.S.W.

259 "MY FATHER'S A FARMER"
By T. GRAHAM, H.R.S.A.
A happy country lass, modest in her freedom, happy without excitement. She seems a part of the nature which surrounds her, an embodiment of spring life and growth.

260 SANDS OF IONA
By GEORGE HOUSTON.
Lent by J. Murray Smith, Esq.

261 SLEEPY FRIENDS

By Robt. Alexander, R.S.A

Lent by R. Usher, Esq.

Here we have a typical Scottish interior. The bairnie fast asleep in the old-fashioned wooden cradle, left to the care of the two trusty servants who are ready at the faintest sound to defend their precious charge.

262 *UNDER THE CLIFFS

By J. Whitelaw Hamilton, R.S.W.

This is a rendering of a very beautiful peep at the sea between jagged cliffs. We can see the sea at work relentlessly undermining the great masses of rock, which dare to project into its domain.

263 PORTRAIT OF JOHN, 10th EARL OF LINDSAY

By J. H. Lorimer, R.S.A.

Lent by H. T. Campbell, Esq.

264 ON THE DUTCH COAST

By E. T. Crawford, R.S.A.

Lent by S. M. Low, Esq.

265 "I dearly love the glory of an early autumn day,
When breezes blow and sunbeams play,
and Nature whispers not a hint of her decay."

By William MacTaggart, R.S.A.

Lent by a Lady.

266 *THE SEA MAIDEN

By T. B. Blacklock.

The earth maid on the many-coloured rock with its shells and its weeds, by the side of the deep green sea, finds her fancies taking shape in forms, and sees maidens whose bodies are the sea and whose hair is the weeds.

267 WHEN THE BOATS COME IN

By William MacTaggart, R.S.A.

Lent by Alex. F. Roberts, Esq.

268 SPRING

By William MacTaggart, R.S.A.

Lent by J. Weinberg, Esq.

269 *ST. JOHN'S, WARWICK

By James G. Laing, R.S.W.

270 MASTER BABY

By W. Q. Orchardson, R.A.
Lent by Mrs. Orchardson.

The subject will appeal to everybody, but the painting, the colouring, the composition, the faultless drawing in the attitudes of both mother and child will have to be carefully studied to be appreciated. Note also that the artist has used few colours, making his picture tell his tale in a harmony of black and yellow.

271 THE END OF A SEPTEMBER DAY

By E. S. Calvert, R.S.W.
Lent by Mrs. E. S. Calvert.

272 THE WANDERERS

By J. Lawton Wingate, R.S.A.
Lent by D. Brodie McLeod, Esq.

There is a natural friendship between the lonely and Nature, so the wanderers sleep quietly in her lap. The protecting care of the elder boy, and the trustful dependence of the younger, help us to imagine that between them they will make brave battle against adversity, and, in time, rise above it.

273 SUNDOWN, ARRAN

By J. Lawton Wingate, R.S.A.
Lent by J. Kirkhope, Esq.

274 *MIDSUMMER

By Alexander Frew.

275 LUFFNESS LINKS

By W. D. Mackay, R.S.A.
Lent by Alex. F. Roberts, Esq.

Much of the charm of the fashionable game of golf comes from its being played on 'links,' where the view is fine and wide. The artist shows what golfers find pleasure in. Note the sense of space in the distant hills, the shadows which seem to move in the light, the soft glow of the land and the harmony of the whole picture.

276 *AUTUMN PASTORAL

By Chas. H. Mackie.

277 *A YOUNG HIGHLAND CHIEFTAIN

By T. Austen Brown, A.R.S.A.

That is to say the son of a Highland Chief, or head of an old Scotch family, dressed in the tartan of his clan.

The clans or families of renown are recognisable in Scotland as easily by the colours of their tartans as by name.

278 *LONGRIDGE AND THE PENTLANDS
By R. Little, R.W.S.

279 *THE BRIDGE AT GRÉS
By John Lavery, R.S.A.

280 A PASTORAL
By Jas. Guthrie, R.S.A.
Lent by James Gardiner, Esq.

282 LIGHTSOME LABOURS
By J. H. Lorimer, R.S.A.
Lent by Miss Holland.

283 *OLD AGE
By H. W. Kerr, A.R.S.A.

This is a picture in which the artist successfully conveys to us a sense of quiet and peace. Harmonious colouring and beauty of line are skilfully combined to this end.

284 MISS LOO
By Alex. Roche, R.S.A.
Lent by James Gardiner, Esq.

285 IN MOTHER'S ARMS
By Hugh Cameron, R.S.A.
Lent by Jas. Brechin, Esq.

286 GIRL WITH RABBITS
By D. Y. Cameron, R.E.
Lent by Messrs. Wm. Marchant & Co.

287 THE HIGHLAND FUNERAL
By Jas. Guthrie, R.S.A.
Lent by James Gardiner, Esq.

The last journey from the cottage-home, no pomp of plumes, no ostentation of mourning, no moving ritual. But in the serious toil-worn faces of the group of peasant mourners we see reverence for the dead, and strong emotion. The grief on the face of the child, the bewilderment of the collie dog, accentuate the pathos of the scene. But in the west the sky brightens, the clouds roll back, the land is bright.

288 HIGHLAND CATTLE

By Denovan Adam, R.S.A.
Lent by Jas. Brechin, Esq.

289 *"BAIRNIES CUDDLE DOON"

By R. Gemmell Hutchison, A.R.S.A.

"Love makes room."

The bairnies cuddle doon at nicht,
Wi' muckle faucht an' din;
O, try and sleep, ye waukrife rogues,
Your faither's comin' in.
They never heed a word I speak,
I try to gie a froon,
But aye I hap them up, an' cry,
"O, bairnies, cuddle doon."
The bairnies cuddle doon at nicht,
Wi' mirth that's dear to me;
But sune the big warl's cark an' care
Will quaten doon their glee.
Yet, come what will to ilka ane,
May He who sits aboon,
Aye whisper, though their pows be bauld,
"O, bairnies, cuddle doon."

—*Alex. Anderson.*

290 PORTRAIT OF A GIRL

By J. Yule.
Lent by Captain Yule.

291 *THE VALLEY OF THE NITH

By A. K. Brown, A.R.S.A.

A quiet fold in the hills on the Scottish border-land. The grey trout stream is a good colour contrast to the autumnal russet foliage, a feeling of remote peacefulness pervades the scene.

292 *LOCHABER NO MORE

By Geo. Aikman, A.R.S.A.

Allan Ramsay, author of 'The Gentle Shepherd,' had leanings toward the Jacobite interest, and his poem of 'Lochaber no more' was the outcome of this feeling. 'The Highlanders leaving their mountains to follow Prince Charlie.'

'Farewell to Lochaber, and farewell, my Jean,
Where heartsome with thee I've mony day been,
For Lochaber no more, Lochaber no more,
We'll maybe return to Lochaber no more.
These tears that I shed, they are a' for my dear,
And no' for the dangers attending on weir;
Though borne on rough seas to a far bloody shore,
Maybe to return to Lochaber no more.

293 *LANDSCAPE, GALLOWAY
By J. Campbell Mitchell.

294 STUDY OF A HEAD
By S. J. Peploe.
Lent by J. L. Wingate, Esq.

295 THE YOUNG LAIRD
By R. Gemmell Hutchison, A.R.S.A.
Lent by The Art Committee of the Corporation of Oldham.

296 SPANISH CHILDREN
By J. Yule.
Lent by Captain Yule.

297 *ENTANGLED
By Katherine Cameron, R.S.W.

298 *THE LADY SIBYL
By Mrs. Laing.

300 *THRO' WIND AND RAIN
By Joseph Henderson, R.S.W.
Shows us in a forcible manner the whirl and rush of a sea lashed into fury by the biting blast. "White horses" are racing across the field of waters, to be hidden from time to time behind a grey veil of drenching rain. Vessels are battling their way across the broad expanse of ocean, sturdily making for their appointed ports.

301 *CATTLE IN A MEADOW
By Andrew Douglas.

302 *AUTUMN — WEST LOCK, TARBERT
By David Fulton, R.S.W.

303 BORDER BALLAD
By Robert Burns.
Lent by R. W. Philip, Esq., M.D. F.R.C.P.

304 PORTRAIT OF MR. BURNS
By Miss Meg Wright.
Lent by Thos. Burns, Esq.

305 *OFF TO THE DEEP-SEA FISHING
By R. W. Allan, R.S.W.

Here we see some large trawlers being towed out of an East Coast fishing harbour that they may sail to the fishing grounds in search of mackerel or herring for the London market. The tug will leave them at the river's mouth and is of the type which does such valiant work along our stormy coasts in connection with the lifeboats, taking them in tow where it would be impossible to proceed with oars or sails.

306 *CORNERED
By Duncan Mackellar, R.S.W.

307 *PORTRAIT OF R. B. CUNNINGHAM GRAHAM, ESQ.
By John Lavery, R.S.A.

308 THE HEADRIG
By J. Lawton Wingate, R.S.A.
Lent by R. Usher, Esq.

309 THE FAIRY GLEN
By P. W. Adam, R.S.A.
Lent by T. Warrack, Esq.

310 *CRAIL, AN OLD SCOTCH SEAPORT
By Andrew Black, R.S.W.

This picture will be specially pleasant to Whitechapel eyes as a place where life and labour go on without discomfort and noise. The solidity of the earth, the houses, the fields and rocks, heightens the effect of the liquid transparency of the sea, and of the march of the airy clouds.

311 *HAYTIME IN THE FENS
By J. Coutts Michie, A.R.S.A.

Huntingdon is a flat and much-watered country. Farm work is often done by the aid of boats. The picture shows not only what our eyes would see, but makes us feel a gentle peace pervading everything.

311A*FANTASIE EN FOLIE
By Robert Brough.

312 *SPRINGTIME
By A. Brownlie Docharty.

313 PORTRAIT OF DR. GARDINER
By Jas. Guthrie, R.S.A.
Lent by James Gardiner, Esq.

314 *MARECHAL NEIL ROSES
By Louise E. Perman.

315 FALLS OF TUMMELL
By J. McWhirter, R.A., R.I., H.R.S.A.
Lent by the Directors of th Albert Institute, Dundee.

316 THE AULD MAN'S MARE 'S DEAD
By Thomas Hunt, R.S.W.
Lent by Jas. McMenemy, Esq.

317 *SCHWEINDRECHT ON THE MAAS
By J. Campbell Noble, R.S.A.

318 MOLLY
By Alex. Roche, R.S.A.
Lent by The Rt. Hon. Lord MacLaren.

319 THE BATHERS
By William MacTaggart, R.S.A.
Lent by R. H. Brechin, Esq.

320 *THE VILLAGE OF CERES, FIFESHIRE
By W. M. Fraser.

321 FACT AND FANCY
By Sir Noel Paton, R.S.A.
Lent by W. Hyslop, Esq.

The child with fancy's eyes peoples the glade with fairies who, like herself, have known no sorrow and felt no pain nor fear, but have only the joy of wonder and innocence. Note the exact and exquisite painting of the picture. Each square inch would make a picture in itself; and though the execution is minute, the feeling behind it is neither trivial nor poor.

322 *PHŒBE
By David Gauld.

323 'TWIXT CROFT AND CREEL
By David Murray, A.R.A.
Lent by The Art Committee of the Corporation of Oldham.

The air of the extreme north is thin and clear. The people have two interests: their crofts or meadows, and their creels or fishing. Here those interests are brought together, flowers and nets, trees and ships, to make a picture which is full of clearness and calmness.

324 *"HARK! BELLMAN, HARK!"
By William Walls, A.R.S.A.

325 MORNING PASTURE
By T. Austen Brown, A.R.S.A.
Lent by Wm. Hunt, Esq.

326 *KAISERIN ROSES
By Louise E. Perman.

327 AUTUMN SHOWERS
By William MacTaggart, R.S.A.
Lent by Joseph Henderson, Esq.

328 *ROUGH PASTURE
By James Paterson, A.R.S.A.

329 *THE SUNDIAL
By E. A. Walton, A.R.S.A.
The dial on its iron stand tells of the solemn passing of time amid the flowers and gaieties of youth. Perhaps some thought of this has caught the boy who looks so serious. Note how, having chosen bright colours, the artist gives them also the solemn note.

330 FLOATING
By R. Macgregor, R.S.A.
Lent by Jas. Wilson, Esq.

331 WAITING FOR THE TIDE
By R. Macgregor, R.S.A.
Lent by James Wilson, Esq.
When the tide goes out the Dutch fisher girls take their baskets and seek sand-fish. They have miscalculated the time of the tide, and are knitting as they wait.

332 CLOUDS
By J. Lawton Wingate, R.S.A.
Lent by R. W. Philip, Esq., M.D. F.R.C.P.

333 BORDERLAND
By James Paterson, A.R.S.A.
Lent by the Corporation of Glasgow.
In this grand picture we see a stretch of wooded country, the trees all wind-tossed and weather-worn, the hills a-flicker with grey fleeting shadows and wan patches of sunlight. The artist has chosen one of those stormy days when Nature sends great clouds to do battle in the skies.

334 *LANDSCAPE
By George Houston.

335 *A SUMMER'S DAY
By Robt. Noble, A.R.S.A.

This picture should be seen from the other side of the room. The beauty of it is in its luminous quality. In, or rather through, the darkest tints, there appears light. The brown dam, the green trees, the brilliant clouds, the peat-stained water, are all enriched by an atmosphere full of the glow of the sun. The spectator, if he is a Nature-lover, receives a refreshing sense of pleasure as he looks.

336 *WINTER MORNING
By Joseph Farquharson, A.R.A.

337 *OTIUM CUM DIGNITATE
By J. McWhirter, R.A., R.I., H.R.S.A.

Our 'Brother Ass' is here at rest with thistles and foxgloves.

338 THE SAMASEN PLAYER
By E. A. Hornel.
Lent by Messrs. Wm. Marchant & Co.

339 *KATWYK-ON-SEA
By Jas. G. Laing, R.S.W.

340 BURNTISLAND JETTY
By R. T. Ross, R.S.A.
Lent by Miss C. P. Ross.

341 THE CIRCUS
By J. Crawhall.
Lent by James Gardiner, Esq.

342 THE SMITHY
By J. Crawhall.
Lent by James Gardiner, Esq.

343 GEISHA
By E. A. Hornel.
Lent by Messrs. Wm. Marchant & Co.

344 *THE EBBING TIDE
By Joanna L. Herbert.

345 *AN EVENING CONCERT AT VENICE
By J. Thorburn Ross, A.R.S.A.

346 ARAB COURTYARD
By Arthur Melville, A.R.S.A.
Lent by Dr. Ronaldson.

347 THE CLYDE AT LAMINGTON
By A. K. Brown, A.R.S.A.
Lent by William Crosbie, Esq.

348 "WHERE THE BURNIE RUNS TO THE SEA"
By William MacTaggart, R.S.A.
Lent by Alex. F. Roberts, Esq.

349 *INSIDE THE CITY, CARCASONNE
By Hamilton Maxwell, R.S.W.

350 *MARKET, TANGIERS
By J. D. Ferguson.

351 *RESTING IN THE DESERT
By Edwin Alexander, A.R.W.S.

352 *OLD HOUSE AT ROUEN (France)
By Jas. Kay, R.S.W.

Here we have an old street in one of the most picturesque towns on the Continent, but we Londoners must not forget that we have only to use our eyes to see, even in our own dingy city, beautiful subjects for pictures. High Street, Whitechapel, itself, presents a dozen subjects for the painters of such pictures as we are considering.

353 *ON THE SHORE, HOLLAND
By R. M. G. Coventry.

354 *LOW TIDE
By Jas. Cadenhead.

355 *GLASGOW INTERNATIONAL EXHIBITION, 1901
By Jas. Kay, R.S.W.

The Glasgow artists, with their readiness to find materials for Art in the life round them, seized the chance offered them by their International Exhibition this year. The pure white of the somewhat fantastic Exhibition buildings round the river Kelvin had a fairy-like effect, especially when seen illuminated at night.

356 *THE MEDITERRANEAN (near Nice)
By JOHN MUIRHEAD.

357 *A SICILIAN NIGHT
By J. McWHIRTER, R.A., R.I., H.R.S.A.

358 *THE JAPANESE PLAY
By CARTON MOORE PARK, R.B.A.

359 *THE JAPANESE PLAY
By CARTON MOORE PARK, R.B.A.

360 WORKERS ON THE SHORE
By JAS. GUTHRIE, R.S.A.
Lent by James Gardiner, Esq.

361 LANDSCAPE
By J. CORSON MORTON.
Lent by James Gardiner, Esq.

362 *A FAIRY TALE
By CHRISTINA ROSS, R.S.W

363 FARMYARD
By W. D. MACKAY, R.S.A.
Lent by Wm. Low, Esq.

364 *MOONLIGHT LANDSCAPE
By R. B. NISBET, R.I., A.R.S.A.

365 *THE GRUB
By NELLIE HARVEY.

366 *THE WAYSIDE POOL
By W. D. MACKAY, R.S.A.

367 NEAR EDINBURGH
By R. T. ROSS, R.S.A.
Lent by Miss C. P. Ross.

368 THE DANCING LESSON
By R. T. ROSS, R.S.A.
Lent by Miss C. P. Ross.

369 *WOODLANDS TINGED WITH GOLD
By WELLWOOD RATTRAY, A.R.S.A., R.S.W.

370 *"AFTER DINNER, REST AWHILE"
By W. Grant Stevenson, R.S.A.

371 *PICK-A-BACK
By James G. Laing, R.S.W.

372 DOLBADARN CASTLE, LLANBERIS
By C. Houston.
Lent by W. B. Hextall, Esq.

373 CURLING MATCH AT LINLITHGOW
By Chas Lees, R.S.A.
Lent by The Royal Caledonian Curling Club.

374 ON THE MAAS
By E. T. Crawford, R.S.A.
Lent by Patrick Blair, Esq.

375 THE ANGLER'S REST
By J. C. Wintour, A.R.S.A.
Lent by J. Robertson, Esq.

376 NORTH v. SOUTH CURLING MATCH AT CARSBECK
By C. Martin Hardie, R.S.A.
Lent by Sir James Gibson Craig, Bart.

377 A FALLEN MONARCH
By Sir Edwin Landseer, R.A.
Lent by Sir Wm. Agnew, Bart.

378 GIPSY GIRL AND DONKEY
By George Manson.
Lent by Jas. A. Jamieson, Esq., W.S.

379 DEVOTION
By George Manson.
Lent by Jas. A. Jamieson, Esq., W.S.

380 OTHELLO RELATING HIS ADVENTURES
By C. W. Cope, R.A.
Lent by W. Jessop, Esq.

Penny & Hull, Printers, Leman Street, E.

Some Special Classes and Lectures at TOYNBEE HALL.

ENGLISH ARCHITECTURE (U.E.S. Course)—
ARNOLD MITCHELL, M.A.
Wednesdays, commencing Jan. 15th, at 8 p.m.

'MILTON' (Tutorial Class)—
R. W. CHAMBERS, M.A.
Thursdays, commencing Jan. 16th, at 8 p.m.

GEOLOGY (Tutorial Class)—
A. M. DAVIES, B.Sc.
Wednesdays, commencing Jan. 15th, at 8 p.m.

BOTANY (Tutorial Class)—
MISS THOMAS.
Mondays, commencing Jan. 13th, at 8 p.m.

MEN'S EVENING CLASSES (FREE)—
Book-keeping, Shorthand, Drawing, Commercial Arithmetic, Composition, Chemistry, Physiology;
Mondays, Wednesdays and Thursdays, commencing Jan 6th

At ST. STEPHEN'S HALL, POPLAR.

PHYSIOLOGY (U.E.S. Course)—
R. HUTCHISON, M.D.
Tuesdays, commencing Jan. 14th, at 8 p.m.

At LIMEHOUSE TOWN HALL.

FRANCE SINCE THE GREAT REVOLUTION (U.E.S. Course)—
HILAIRE BELLOC, M.A.
Mondays, commencing Jan. 13th, at 8 p.m.

Other Classes are held; all information about which may be obtained from the Registrar, Toynbee Hall.

The Committee hope that every visitor will help them to continue these Exhibitions by giving something towards the expenses. The cost of such Exhibitions is considerable.

Some of the pictures exhibited are for sale. The Director will answer enquiries as to prices.